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# THE ATELIER

## STILL-LIFE PAINTING IN OILS.\*



BOOKS, closed or open, are excellent either as the principal or subordinate objects in a study. Placed at various angles, they test very fairly one's skill in perspective drawing, and their treatment as to light and shade may require much skill. Let a thick book that has not been used a great deal lie open, and the leaves on one side or the other are sure to arch up and separate, casting the truest lines of shadow, and showing corners that must be put in with relative accuracy. Until one has had enough practice to get the effect of printed pages without making correction, it is best to paint the surfaces of the leaves as they would be if blank; then, after they are dry, moisten them with poppy oil and put in the general effect of the print. Great care must be taken to make the lines to narrow and run closer together according as the pages recede. There must be no actual lettering, for ordinary print, however large the scale. A partly opened newspaper is a good thing to introduce in a study, and its closely printed columns, appearing now in light, now in shadow, require no little care. Sheet music, if it is on a large scale, must show something very like legible notes; it is best to have it partly rolled or laid so that one can look across it obliquely without seeing every bar clearly.

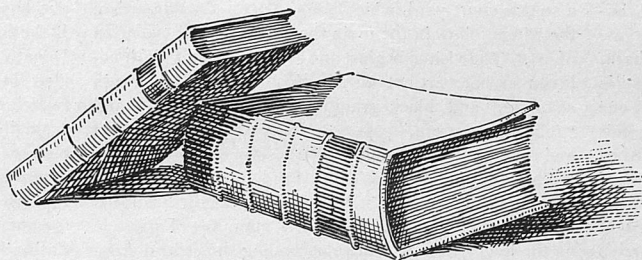
When a musical instrument, as a guitar, violin or banjo, is to be painted, one must not go to work as if he were manufacturing it; he must trust to light and shadow rather than to fine workmanship. The drawing must be correct without being elaborate, and small parts should be suggested only. Neither the coloring of the woods nor the treatment of the surfaces will be found difficult if the arrangement with respect to light has been judicious.

We rarely see glass well painted, especially clear, colorless glass. Whatever is behind the glass should be finished rather smoothly and allowed to dry first; then, after securing the form with a little oily white in a sable brush, the same thin mixture may be rubbed over with the finger. A fine, crystal-like appearance can never be obtained where too much white has been laid on the surface; this does not apply to the high lights; these may want sharp, thick touches of white, tempered with neutral. Glasses that contain wine may be outlined with thin white and finished at the base and top before the wine is introduced. For red wine use rose madder shaded with brown madder, with a touch of scarlet lake in strong lights. For that which is amber-like, use mainly Indian yellow; then shade with Vandyck brown and light with cadmium. There are dark wines that want Vandyck brown and brown madder, with the amber tints in the lightest, most transparent parts. Reflections, it will be found, will do a great deal for the transparent effects in glasses that are filled or empty.

Dark glass bottles are not so difficult to paint. Indian yellow and blue black will give the peculiar bottle green; shade with raw umber and blue black. Naples yellow and neutral tint will be wanted for the lights. Unless the light is shining directly through a bottle, it is hardly necessary to remark, the liquid in it will not show its

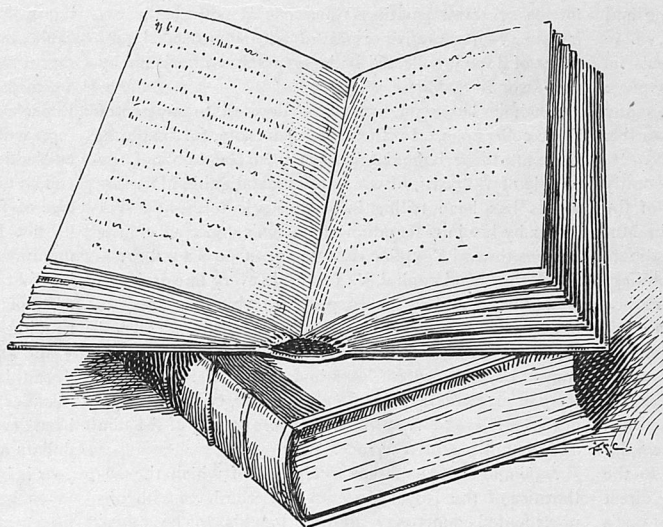
true color, but simply appear dark; something like bone brown must be thrown in the bottle tint.

Among things that are edible, there are few that will allow more room for experiment than nuts and raisins; and they are desirable in a great many compositions. Each kind of nut has its peculiar surface, and gives excellent practice on this account. Burnt umber, Vandyck brown, burnt Sienna, yellow ochre, Naples yellow and white, with suitable neutral tint, will furnish color for all the well-known nuts. One must be exceedingly careful about the proportions of the colors selected. A capital composition of dried fruits, a paper of candies and accessory objects is shown on the opposite page.



POSITION OF BOOKS FOR STILL-LIFE STUDY.

The flattened, irregular form of raisins may first be blocked out with brown madder and the Siennas—these three colors may be varied to suit the tone of the specimens in hand. Usually raw Sienna is required around the lighted sides. Now take a light neutral tint and put in the lines that are thrown up around the depressions. These will, in some places, coalesce; and they must not appear hard and wiry anywhere. The stems want warm color—usually burnt Sienna with Naples yellow and



POSITION OF BOOKS FOR STILL-LIFE STUDY.

white. If the bunches stand up well, their cast shadows may be made very effective.

The first fresh fruit taken for practice should be apples. They are not so difficult to paint as some of the fruits that have a bloom on the surface, and yet they will look very crude if they are not treated with skill. Take one kind at a time, either dark or light. Those that have a light red skin shaded into light yellow are more desirable than those that are streaked, and they are more pleasing than those that are all yellow or greenish. If very few are used, and they are put on a plate, a half and a quarter of the fruit may be laid so that they show the brown seeds, with their split horny coats,

and the whole fruit may be placed back where it will be partly hidden. A plate must be produced in a faultless manner; any error in drawing is fatal. There are various ways of arranging fruit that are less conventional; one of the simplest is to lay it on a napkin, which may turn up a little against the background and then come well forward. This should receive plenty of shadow, especially if it is white. A colored fruit napkin looks well if it is not so bright as to take away from the effect of the fruit. Lines that bound the cut surfaces of apples and show the edges of the rind may be sharply defined, while those that describe the circumferences must be very retiring. The gray tints should play an important part. Take care of these and of the lights and shadows, and there is little danger but that the local colors will get their due.

When oranges are painted with other fruit, they should be placed where they cannot assert themselves too strongly. If they are cut, the luscious-looking pieces lying in the fresh peels may be brought forward to advantage and made to throw their shadows on specimens of whole fruit which would otherwise be too glaring. In painting the cut surfaces, one must be cautious about using the strong opaque yellows too freely. Let the transparent Indian yellow do all it will first; then introduce cadmium where it is necessary; shade with burnt umber and Vandyck

brown, and let the inner white skin and dividing membranes and seeds have white, lemon and Naples yellow, with ivory black daintily distributed upon the shades. Of course oranges that are not cut allow more time for study; they may be used alone, so as to produce a very pleasing picture, if they are mostly left wrapped in the common semi-transparent paper in which they are shipped. It is best to indicate even those that are to be entirely covered with a thin yellow tint a little deeper

than what is to be suggested in finishing, and where the papers are open enough to allow glimpses of the fruit, the final coloring may be given before bringing any paper around. Unless one can work skilfully enough to avoid repeating efforts, it is best to let these orange tints dry before introducing the papers. The umbers and yellow ochre must enter more or less into the lightest paper used, except where there are decided folds and crumples which are more opaque and also well lighted. Black may be worked in the shades and cast shadows. Let from one to three oranges be entirely unwrapped. These should be close together, and the papers from which they have escaped may lie around near them and occasionally break their outlines. A mahogany table makes a good horizontal surface for this study. It will reflect forms and colors and add much to the effect. The upright background should be dark and warm to harmonize with the surface of the table. Another good thing is a fair-sized basket with a tipping lid. Let the basket be thrown over so as to present its deep, dark concavity as a background, and let the lid drop down so that the inner side offers a surface for the fruit to roll out on. If the basket is round, there will be good-sized corners at least to fill up around it. Some suggestion of earth and grasses in the foreground, with a vague shadowy effect in olive and amber beyond, can be made very pleasing. Let these be copied from nature, if possible. A suitable background is easily improvised.

The question of arrangement must always receive the most careful consideration; what appears to be happy chance is usually the legitimate expression of well-mastered principles.

H. C. GASKIN,

(To be continued.)

\* A preliminary article on this subject by the same writer appeared in *The Art Amateur* of February, 1889. The number is out of print.



## FLOWER PAINTING.

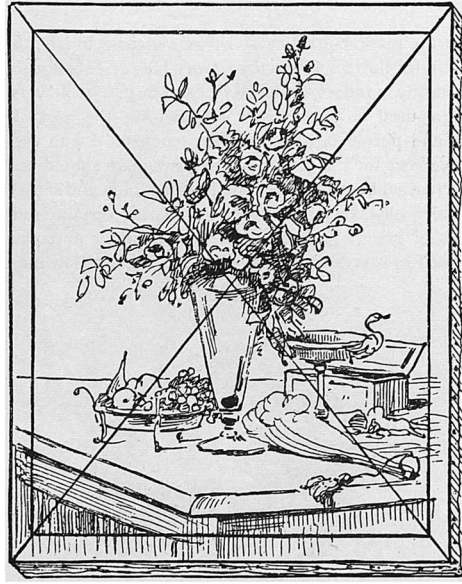
PANSIES—CONVOLVULI—LILACS—WISTARIA—  
ORCHIDS.

PERHAPS no flowers are more difficult to treat, as regards color, than pansies. Nearly all pansies contain two colors that are complementary to each other, and these colors must be brought into such close proximity as to injure each other unless they can be laid on or lined in without any fussing or patching. Besides this, we find in all the light purple and bluish varieties, those cold tones that we have thus far avoided in order to get practice in locating gray tints upon warm flowers, where they are more plainly shown. The texture of pansies also is difficult to paint. Take the most velvety deep purples; nothing but velvet itself could show a texture so rich and soft. To obtain this, a patting or dabbing touch must be used, rather than a stroke; on the surfaces of all pansy petals, strokes of any length are to be avoided. We often see studies of pansies that would be excellent were it not that they show too many hard strokes, and consequently lack the characteristic texture of the flower. In grouping these flowers, it is necessary to see that a staring, spotty effect is not produced. A good proportion of them must be turned so that they shall present a full-faced view, and the several colors must be massed and graded, instead of contrasted suddenly and repeatedly. It is desirable to secure the subdued tones of the under sides of the petals, as well as the curved and waving lines that oblique views give, besides which it is only those flowers that turn their faces away that show the spurs, sepals, and characteristic bend of the stems.

For pansies of a rich warm purple, use, in oils, deep madder carmine No. 2 and French ultramarine blue. If they are almost black add bone brown and ivory black. The light purples are easy to get; either the first named colors or mauve may be used with white for them. The deep red browns are made with Vandyck brown and the Siennas, the tans with cadmiums and the Siennas. The centres usually require the cadmiums, zinc yellow, and white. Different shades of the prevailing color will often appear beyond. All the light-colored varieties will reverse this arrangement in some way consistent with the principle of bringing complementary colors into contiguity. In water colors the same palette is required, except that lamp black may be substituted for ivory black and rose madder for madder carmine. Gray tones will be easily recognized on all petals except the bluish-purple ones, and the tones upon these will, of course, be analogous.

Morning-glories present a beautiful variety, both of warm and cool colors, and their painted representations are regarded with a great deal of favor, even though they themselves are not. The vine lends itself to decorative purposes, and the general color effect of the flowers is a happy blending of the same shades of blue and pink that delight the heart of the French modiste. These occasionally merge into very deep tints—

garnet, purple, and indigo, though, perhaps, the white or opal-like varieties are the most abundant. In water colors or oils, all the madders, carmines, lakes and blues may be brought into service before any great number of these fair subjects, gay or sombre-hued, can be faithfully



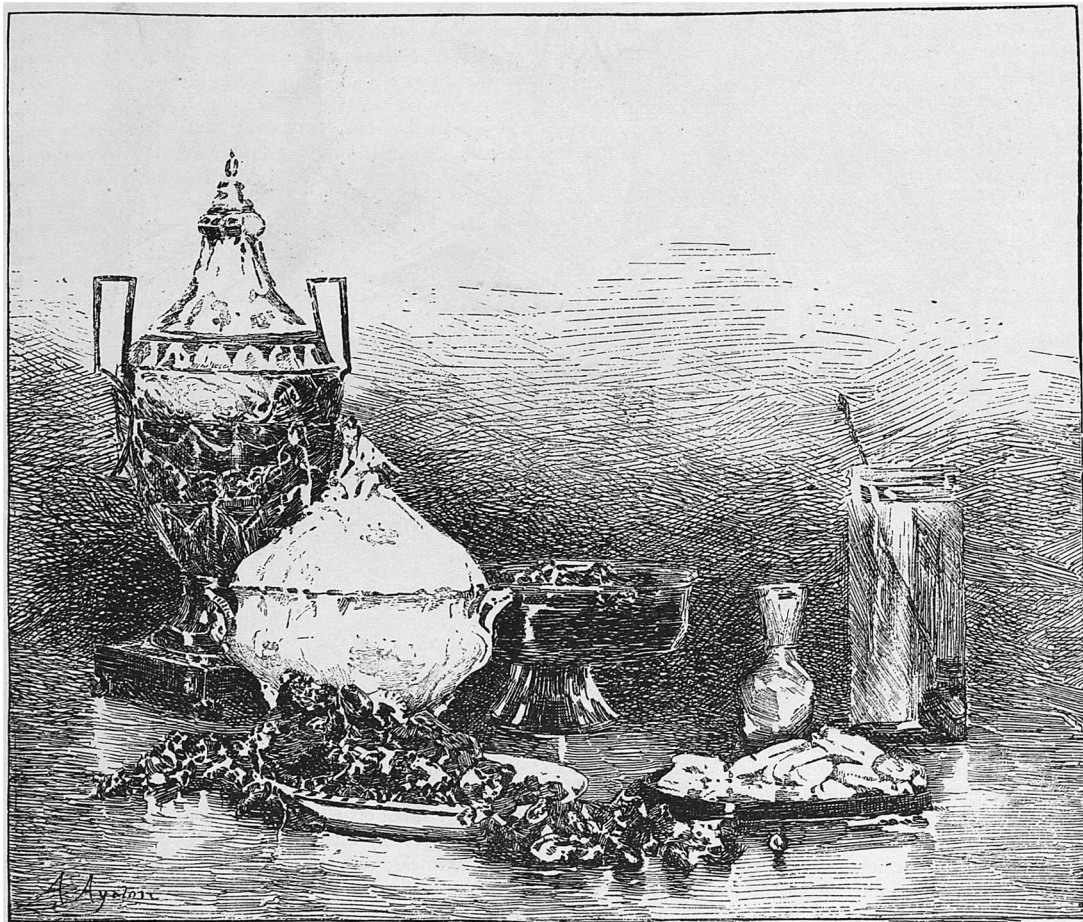
PLACING OF OBJECTS IN PICTURE PLANE.

represented. The deep funnel-shaped centres are always very slightly tinted; lemon yellow and blue-black will usually give what is wanted—the black predominating in the shadows. As with the pansies, get the gray

es, not scattered and alternated with the other. Their harmonious relations will depend upon the distribution of light and shadow. The latter should be deep and abundant in some part of a large study, so that the former may be made prominent by contrast. With such an arrangement, we get rid of the monotonous effect which these flowers are apt to produce. A pale olive background throws all the colors well into relief; the portion that is in strong light will show the warm purplish tints to advantage, and that which is in shadow will relieve the white flowers, even where these are in shadow. The background may be still darker. The leaves, too, which are rather decided in character, will be somewhat modified by the surrounding olive. Branches may be simply grouped against such a background, or placed in a low vase against it. More striking arrangements may be devised. A broad-brimmed straw hat may be tipped so as to cover a good part of a canvas, glimpses of landscape showing beyond, perhaps, while a quantity of lilacs lie in it, as if thrown there carelessly. A rusty straw-color will serve equally as well for a background as the olive. A light olive or écu parasol may take the place of the hat. It is somewhat more difficult to treat. Each large thyrses of flowers must be regarded as a whole, and the individual flowers must not receive any more finish than is required to give them a natural appearance at a reasonable distance. Either in water-colors or oils, it is sufficient to give a single dash with a good-sized sable brush to each of the four segments of the flowers, where this number is directly presented. Those that are turned obliquely may be treated in a more indefinite manner; and when they fall so as to show their long tubes—as some should—straight, easy strokes will give the effect. Only the most conspicuous flowers require to have the little yellow centres defined. The large cordate leaves are sure to appear crude and monotonous unless they are skilfully treated. No long, hard strokes should follow their margins or make up any part of them. A large proportion of them ought to have much warm shadow, and the gray tints must be

well looked after. The young leaves at the tips of the branches often have their tender greens blended with fresh tints that require the Siennas and madders, and their veining is more apparent than when they have fully extended themselves.

The wistaria sends out, every spring, in rich profusion, long, pendulous flower clusters, that are in color somewhere between lilac and ultramarine, partaking of the latter more and more as they become fully blown. Near each flower centre the prevailing color shades off into the palest cream or lemon. The leaves of the youngest growth show fresh Sienna tints; shoots tipped with these should always accompany the flowers selected. The most effective way of painting the wis-



ARRANGEMENT OF DRIED FRUITS AND ACCESSORIES IN A PICTURE BY MISS ANNIE AYRTON.

tones on the white and warm-colored corollas, and it will be easy to locate them on the blue ones.

The more delicate of the colors named for morning-glories are required for lilacs. If white and purple specimens are combined in a study, let each color be in mass-

taria is to let it droop from the top of a panel. Make some sturdy growth to show at the upper part, the largest flower clusters in the centre, and, lower down, some that are only in bud and not heavy enough to drop plumb, but inclined to wander on the young stems that curve and

reach out for support. For a background, something hardy, suggesting a column or a trellis, is very suitable, and gives a good chance for effective light and shade. In all flowers having this peculiar arrangement of petals—like the pea family, for instance—care must be taken to give convexity to the petals that close together in the centre, but it really requires more skilful handling to produce the characteristic appearance of obscure masses than it does to lay in perfectly the few flowers that are in full view. Observe gradations of light and shade on entire clusters, as in painting lilacs.

We have now reached the limit of the restrictions regarding color imposed upon us by our progressive system, and we are about to complete our list of representative single flowers\* and to introduce a family which may call for any and every color thus far named, and of which the specimens, though single, are not always simple. We might venture to say that there may be found among them some suggestion of almost every form heretofore mentioned. Indeed, it has often been thought that some members of this wonderful family go beyond the vegetable kingdom for their prototypes, for they appear to imitate various forms of animal life. A large number of them do not depend directly upon mother earth, like ordinary flowers, but cling to boughs or what not, while their long roots wander out and gather nourishment from the surrounding air. These epiphytic orchids are mostly of tropical origin, hence the lavish generosity with which nature has fashioned and equipped them. One must behold their fantastic forms and marvellous colors to believe that such flowers really exist. The most remarkable orchids are so exceedingly expensive that the best way of making studies of them is to get permission to work in an orchid house. A portion of the plant selected may be put in broadly with whatever medium can be used with the greatest facility, and then a single flower and leaf may be carried home to finish afterward. Nothing of the general effect first obtained should be worked out, admiration for singularity of detail must not tempt one to make botanical rather than artistic studies. Striking features should not be multiplied, they should not be fully carried out even, except in the strongest part of the study. In discussing the treatment of orchids in general, we shall designate colors for only a few of the three thousand species that may or may not be obtainable. Their separate parts may not be, in color or texture, unlike what the student has met with in more familiar flowers. It is the extraordinary combinations and strange forms they display that make them seem so formidable. But we must take them as they are, knowing that it is possible to represent any form, and that the resources of the palette cannot fail. There is the *Calochilus campestris*, with its fringed labelum looking like a pink and blue ostrich feather. We have seen parts of other flowers which, if more extravagant in character, would be something like this. Then there are the *Angraecum sesquipedale* and *A. Scottianum*,

with their nectaries a foot or more in length—they are none the more difficult to paint on account of this peculiarity. The series of orchid-plate designs which *The Art Amateur* published a year or so ago include some beautiful orchids. [Instructions for painting them in oils are given in the present number, pp. 129-130.—Ed. A. A.]

H. C. GASKIN.

(To be continued.)

IN the present practice of French water-colorists, the palette for flowers is usually: Ivory black; cobalt, used constantly in reflections and as local tone in blue flowers; indigo, used only very thick, to reinforce the darks in blue and purple flowers, but very much used with various yellows for the greens of the leaves (we should prefer Prussian blue and black, or Prussian blue and sepia); Prussian blue, very little used in preparing certain crude tones of green; gamboge (we should prefer aureolin), by itself in several yellow flowers, and is the yellow most

## PORTRAIT PAINTING.

### I.—BACKGROUNDS AND LIGHTING.

SOME one who was by no means a fool has said that the whole of the painter's art lies in the management of a background. It is an exaggeration; but we may keep well within bounds by saying that a good background will often make a bad painting seem tolerable even to artists; while a discordant background will spoil the effect of the best work ever done. It follows that one should pay much attention to it; but the proper time for doing so is before commencing the picture. It is not to be supposed that, in the heat of his work, the artist will attend equally to a characteristic point of his subject and to something in the background or surroundings which perhaps brings it out or modifies it sensibly. Nor should it be desired of him that he should work so methodically and so carefully. Still verity of relation between subject and background has always been of capital importance

in portrait painting, and was never more so than in the practice of the best contemporary masters. No one who knows anything of good portrait painting past or present can finish a portrait satisfactorily to himself, without having, at some time in the progress of the work, given much thought to these relations. But if delayed until the figure is well advanced, this is sure to appear, and almost certain to be the effect of repentance. One is extremely likely to wish that he had looked after the matter before.

Here again, as in regard to posing, little can be said that will apply to every subject; but, admitting that exceptions will be very numerous, certain general observations may be made. Thus it is usually desirable to have a near background, such as a wall or curtain, close behind a figure. It is also well, as a rule, that the background should be rather low in tone and somewhat darker than the principal masses of the figure. It should not be strikingly patterned nor contain forms which may harshly conflict with the lines of the model, or which may compete with the sitter in interest. It is always risky, for example, to introduce even a copy of a great work of art in the background of a portrait study. There are very few modern men,

though in the full bloom of life, who can stand comparison, from the point of view here necessary, with a plaster cast of a Hercules or an Apollo. The hard lines of modern furniture, picture frames and the like, are, in another way, apt to cause trouble. A master of composition may make use of them; one who is not a master had better avoid them, or keep them at a respectable distance from the features of his sitter. As a general thing, the best background is a large piece of gray or dark-colored woollen stuff, unpatterned, and hung so that the folds may be modified at will, and then kept perfectly still when the proper arrangement is found.

It is only by trying so simple a background that one is likely to learn the difficulty of dealing with others. A young painter will often attempt the most difficult—landscapes, skies and foliage—and will not even allow himself the conventional licenses of the great masters; and he will usually attribute his failure to the poor painting of his figure. Very likely it is badly daubed by the



PORTRAIT DRAWING FROM A PAINTING BY HENRIETTE BROWN.

used in mixed tints; yellow ochre, much used in autumn leaves and in greenish backgrounds, seldom in flowers; Indian yellow (cadmium is sometimes preferable, but is opaque) for high lights in yellow flowers; burnt Sienna, particularly in autumn leaves and fruits; red ochre or "brun rouge," seldom employed in flowers, but often in obtaining the neutral tones of foliage, especially where lit from behind and more or less translucent; carmine (rose madder is in general preferable). The carmine used by French flower painters comes, not in cakes nor in tubes, but in a liquid state in small bottles. It is prepared from cochineal with alkali. In using it, a few drops are put into a saucer and mixed with water. The mixture is allowed to remain a few moments before using, to give time for the alkali in the carmine to evaporate. It is of a slightly violet tone, but not so much so as rose madder. It mixes better with yellows to produce orange reds, but is not so permanent. With cobalt it gives, like rose madder, good purples and violets.

\* This paper and those which will succeed it are in continuation of the author's valuable series of "Progressive Lessons in Flower Painting in Oils and Water Colors," begun December, 1888, continued in the following January and February numbers of *The Art Amateur*.



time he gives it up in despair. But if he had been content with a less attractive but more easily managed background, he might have made a considerable success.

Remember that distance is always attractive in and by itself, and that so are bright lights, and gay colors, and pretty patterns, and interesting detail; and that, if you do not know how to subordinate all these to the forms and colors of your model, you had better not introduce them in your portrait. A beginner should not pile up obstacles in his path simply because a finished artist might clear them easily and with credit. The young artist should give his model and himself a fair chance, and the only way to do so is to have as simple a background as possible. A piece of perfectly neutral gray woollen stuff, such as a horse blanket, will make a good background for first essays. If the painter has any natural sense of color, he will find that he cannot paint it with black and white alone, and that the addition of yellow ochre commonly recommended does not quite answer. He will almost instinctively carry the colors which he is using in the face and draperies into the background, particularly into the shadows; but this may easily be overdone, with the result of a loss of neutrality. It is better to divide one's palette mentally into a palette for the background and a palette for the figure, the former to contain a few of the broken tints out of the latter, also a few mixed grays compounded of colors lower in hue than those used in the figure, and, in large measure, the commonly prescribed tones compounded of black, white and yellow, the later one to be carried, but with the utmost discretion, into the reflections of the figure. To give an example for the mixed grays of the background: if those of the flesh are composed of, let us say, white, vermilion and terre verte, in the background the combination may be white, black, Indian red and green lake.

But though gray is almost always good, one need not be confined to it after having had a good deal of experience with it. Most complexions look well against dark green or olive, and very many against dark brown and brownish red. Indian red and all purplish reds may be reserved for subjects with very high complexions. In every case, if proper care is taken in lighting and in putting out of the way any bright-colored objects, reflections from which might make themselves felt, the same general rule will hold; break and modify the tones of the background with tones corresponding to those of the flesh and drapery, but mostly lower in key, and carry very sparingly

into the reflections of the model the principal tones of the background.

To do this successfully, it is necessary to look closely to the lighting and to the arrangement of the draped background with reference to it. Let the light come from the upper part of one window only in order to avoid reflections from without and cross lights. Let it fall

face. At the other side the folds should be more or less broken to bring points of light or half light into the mass of shade that is naturally to be looked for. If it can be so managed that an indication of the shape of the head in silhouette may be given by a shadow thrown on projecting folds on this side, so much the better; but it should be so broken and partial as not to be immediately noticeable.

With background and light as above, the following will probably be the effect, going from the light to the dark side of the picture: first, there will be a narrow strip of light on the curtain; then a large graduated mass of shade more or less influenced by the flesh and drapery of the figure; then the light side of the face little affected by the background; the dark accents about the eyes, nose, mouth and ear and under the hair; next the shadow side of the face considerably affected by reflections, and, lastly, the background folds again here much broken in color by reflected lights from all parts of the room. It is on this side that the principal difficulty occurs, and while a gray background has the advantage of casting none but delicate reflections on the face, these are more puzzling than those cast by a colored one. There may be an advantage, then, in choosing a dark green or brown background, if one can be found which will quite agree with the model's complexion.

ROBERT JARVIS.

PEN DRAWING FOR PHOTO-ENGRAVING.

XI.

I HAVE had many letters lately from readers of these articles who wish to become professional newspaper illustrators and who ask for information as to how they may succeed in finding a market for their work. I shall devote the present paper to giving them some useful hints on this subject.

There are two fields for the illustrator likely to attract the reader: the one, newspaper illustrating, the other, book or magazine illustrating. Let me first take up newspaper work. If you will examine the outline cuts which serve for advertising purposes in the back pages of Scribner's, Harper's, The Century, The Cosmopolitan or Outing, you will find many drawings which, rude and inartistic as they often are, are yet very spirited—for example, those by Irving R. Wiles, which are capital in their way. In the best of these illustrations the lines, you will notice, are firm and strong; every line tells, there are no broken lines, no indefinite touches. Such



PORTRAIT SKETCH BY ALFRED STEVENS.

obliquely upon the figure. A light full in front or from the rear makes it very difficult to give the features their due relief, while the latter is likely to make the background, the source of the light, more important than the figure. The light may be too oblique, throwing half the face into shadow, or outlining the shadow of the nose on the cheek. In a young and rounded face there should be distinct shadows under the eyebrows, under the base of the nose, under the middle of the lips and at the corners of the mouth, scarcely anywhere else, unless it should be of a loose lock of hair on the neck or the forehead. The draped background may be arranged so as to make a large fold at the side toward the light, giving a soft mass of shadow next the lighted side of the



PORTRAITS OF FRIENDS, DRAWN BY Mlle. L. Breslau, after her painting.

examples will give you a good idea of the kind of illustrations required by a daily newspaper. An examination, in addition, of The New York Herald, The World, The Sun, The Boston Globe, The Chicago News, The Chicago Herald, The Louisville Courier Journal, The St. Paul Pioneer Press, and The San Francisco Chronicle, will give further hints as to the kind of drawings needed by the newspapers. Many of the illustrations sent out with the plate matter supplied to the country newspaper, in thousands of little towns throughout our eastern seaboard, by the American Press Association, are of excellent quality.

The kind of work to be done may be classed under four heads: (1) Portraits, mostly made by copying, in outline, and with comparatively little shading, photographs and wood-cuts in foreign periodicals; (2) "Comics," chiefly caricatures; (3) Landscape and architectural drawing; (4) Illustrations of stories and passing events.

For caricature or other humorous work, of course special bent is requisite. It would be more than useless for one who is not moved by the spirit of fun, who does not look at life under its comic aspects, to take up this phase of designing and attempt to cultivate it. In it a sense of humor and the ability continually to originate ideas count for more than clever technic. Simple drawings are more marketable than highly finished ones, and I strongly recommend the tyro to draw in outline only for newspaper work. If the reader have access to the libraries where he may see copies of The Fliegende Blätter, Kladderadatsch, Le Petit Journal Pour Rire, and La Caricature, he will find in their columns caricatures where action and expression are delineated by outlines to an extent that will surprise him.

Sometimes within the space of a square inch there will be more force, more meaning, more sense, than could be found on the front pages (in a space some twelve by sixteen inches) of the late New York Daily Graphic. Caron D'Aché is a French humorist whose drawings are as clever as those of Busch, the celebrated German illustrator. His drawings are from time to time reprinted in Life and in the back pages of some of our monthlies. We have never had any one in America who could work in outline to compare with either of these men in humorous work. The nearest approach to them is L. Hopkins, whose work appeared in several of our periodicals between 1870 and 1880. He wrote and illustrated the "Comic History of America," the title of which was not a misnomer.

The leading illustrated magazines are full of work by Joseph Pennell, Harry Fenn, Julian Rix, H. F. Farney, Birch, Frederic Remington, Alfred Graham and a host of young men whose work is more or less worthy of emulation. A careful study of the illustrations in a magazine, which will cost you thirty-five cents, will give you an exact idea of what publishers require; if it does not, nothing I could write would do so. I would, however, point out the fact that these drawings are greatly reduced in reproduction. The originals are generally made eight times as large as the illustrations, the lines thus being four times as far apart as they are when printed in the magazines. This is a point upon which I cannot dwell too strongly. You should never lose sight of the fact that I should like—but I fear that the editor would object—to run the legend in bold-face type around the four sides of every page devoted to these articles: "*Make your lines much farther apart than they appear in the illustrations you see here! Make them more open and heavier than you find them in any of the magazines!*"

In illustrating stories or passing events you need much knowledge and experience. As a rule, photographs or other aids of the kind will be of little service to you. The most aid you can hope for from the latter is a hurriedly made sketch of the fire, shipwreck, riot, public meeting or political procession, as the case may be, which you must elaborate and work out. If it is a story you have to illustrate, you can depend on nothing but your own knowledge and invention, assisted perhaps by some such friendly model as your mother, sister or brother. In this sort of work a novice has little chance.

Getting employment on a newspaper or periodical of any kind as an illustrator is, to a great degree, a matter of chance. Thomas may submit to-day to The Daily Gossip some very good examples of work. The paper, however, has its artist, to whom a salary is paid, and cannot afford to employ an outsider. "Your work is very good," the editor says, "but our own artist is able to make all the illustrations we can use. Good day, sir."

In a month or two the regular artist may leave his

position for one in a larger city, and The Gossip is left without an illustrator. Richard hears of this and applies for the position. The specimens he brings may be much inferior to those Thomas had brought, but the editor is now in urgent need of a man, and so Richard is engaged.

Henry may have had a good art education, have studied in the art schools, and he draws well from the cast and from life, but he is not practical. He has not the slightest idea of how a photo-engraved plate is made; he has not taken the pains to inform himself as to the kind of drawing used for engraving and printing in a daily newspaper. He applies for employment. The editor says, "Your work is very artistic, Mr. Henry; this little drawing is as delicate as an etching" ("connoisseurs" are always comparing drawings with etchings, you know); "I will call the foreman of our photo-engraving department." Mr. Zinc comes in, looks over the work, but declares there is not a single drawing in the lot which could be engraved. "These shadows would clog," he says, "that outline would break, these outlines in the background would not come up at all, these lines would come out rotten," and so on.

Jack, however, is of a practical turn of mind. While he has never attended an art school he has a decided taste for drawing, and he has a way of taking things in at a glance. He sees by the illustrations in newspapers and magazines just what is required of an illustrator. He sets to work with the intention of imitating what he sees, and when his drawings are shown to Mr. Zinc they appear to the latter like the usual work he has to engrave. Mr. Zinc informs the editor that the drawings are available, and Jack obtains employment.

There is one piece of advice especially that I would give those who contemplate submitting their work to an editor. Never submit work which you have to apologize for; if you have not your best work on hand wait until you can produce it. Do not show an editor a drawing with the excuse, "Oh, that was something I did over a year ago; I can do better than that now." Or, "I did this in a great hurry; I could do much better if I had had the time."

I would remind you too that a drawing is twice as valuable to a newspaper if it illustrates a recent event. In order to succeed as a newspaper illustrator or to prepare yourself to be a special artist it is advisable for you to become acquainted with the leading newspapers throughout the country and to find out the particular line in which each caters to its readers. Do not send a sketch of a prize fight to a religious journal nor a drawing of a large public dinner given to a Republican candidate, to the Democratic organ. If there is an important baseball game played in your town make a sketch of the players and the grounds and send it to a newspaper of which sporting sketches are a feature. If the team from the neighboring city is victorious send your sketch to a paper in that place. If a new building is about to be completed in your city make a sketch of it and send it to some paper in the metropolis of your State. If it is a church, send it to a journal which makes a religious intelligence a specialty. If a millionaire dies, procure his photograph, make a drawing of it and send this to the paper in your State which most publishes the portraits of public men.

It is well to be a little in advance of time with your drawings. If a political caucus is about to nominate a candidate for some public office, procure portraits of two or three of the men most likely to be nominated, make drawings of these and send them to a newspaper of the same political party, so that it may have the portraits ready for publication the moment it receives a telegram naming the successful candidate. A little experience in sending drawings around and having them refused will soon indicate to you the right course to take in submitting work. Always send postage for the return of your work, or, better still, an addressed envelope. Do not write the editor a long letter explaining to him who you are or what is your ambition; merely give him some information as to the news value of the sketch, as to who or what it is meant to represent, and ask him to return it if not available. Here is a sample of the wrong kind of letter to send, and such as is every day received by newspaper editors.

MR. EDITOR: I am a young man engaged at present in the grocery business, but I do not like it. I have to drive around in the cart so much that it is very hard on my health in winter, as I am not strong. I had thought of studying for the law, but as I have not had much of an education, I think that would take too long. I am poor, besides, and have to earn my own living. My father

is dead, and my mother has a large family, mostly girls, to take care of. I think I would like to become an artist. I had thought of becoming a portrait painter, but do not think there is an opening for one in this town, and so I am thinking of becoming a newspaper illustrator. I write this to get your opinion of my work, and I want to know whether you think it would pay me to leave the grocery business?

When I went to school I did some drawing from copies. We had drawing lessons twice a week, and my teacher thought I had a good deal of talent. I painted a horse on the wall of a livery stable here, and everybody thought it was very good, only the horse's legs did not look right and its ears were too long. This was some time ago, and I think I could do better now. I send you some pencil drawings. One is our cat, asleep; another is an imaginary scene in Africa and the third is a copy from a painting of my grandmother. She is now dead. There is a photographic artist who will take me into his studio if you do not want me, but he will only give me \$2.00 a week and my board. I would rather go to you if you can take me. Please answer quickly.

Very truly yours,

BENJAMIN FRANKLIN BANGS.

Here is a specimen of a sensible letter.

DEAR SIR: The Y. M. C. A. of our town will dedicate their new building next week. I send you a sketch of the exterior, the stairways, the reading-room and the gymnasium, thinking that you can perhaps use them. The Secretary's name is John Jones; his address is 100 Broad Street. He will give you further information about the building.

If my drawings are not available please return them at your earliest convenience. Enclosed are stamps for the purpose. If you do not think the drawing newsworthy enough, but find the character of it suitable for reproduction in your journal, kindly tell me whether or not it would be worth while for me to send you other drawings of different subjects.

Yours truly,

JOHN SMITH.

I trust the above hints will set some of my readers who wish to find employment upon the right track.

ERNEST KNAUFFT.

## China Painting.

### ROYAL WORCESTER DECORATION.

AT a certain popular china firing establishment, when all the confusion of the Christmas rush was at its height, great excitement was caused by the anxious and repeated inquiries of one agitated customer for her missing pin tray. Pin trays innumerable were to be seen and heard of—pin trays issuing from the kiln, waiting their turn for the kiln or at that moment reposing in its glowing, white-hot depths; but this particular precious one was not of them. Attendants fly to and fro and search in vain; the firer asks the unhappy artist to describe it, and the reply is: "It had three pink carnations on it and one yellow one, and the ground was just 'Royal Worcester,' you know." A "Royal Worcester" ground and "Royal Worcester" decoration in general are terms which sometimes seem to convey to the uninitiated ear confusion alone.

To some, the whole scope of the term is centred in the beautiful velvety *ground*, white or cream color in tone, frequently laid over the entire surface of vase or plate, *fired* to fix it thoroughly upon the glaze of the ware and afterward decorated in any preferred style, but with the usual La Croix colors, which do not, however, glaze in firing as they would without the velvet grounding beneath them; a matt or "Worcester" effect is thus obtained without the use of regular matt colors. The amateurs who work in this way are frequently surprised to find that what they call Royal Worcester painting may be executed in any other color than the white or creamy ground with which they are familiar; yet the list of the gouache or matt colors is constantly increasing in our American markets, and already comprises a supply of beautiful tones, in variety to compare favorably with the ordinary lists of French, English or German glaze colors.

The finest effects are produced by the use of these matt colors upon the beautiful Belleek ware from Trenton, N. J., its exquisite delicacy and soft creamy tint making a charming combination with the soft, dull surface and rich tone of the colors.

Matt colors should be mixed with fat oil and turpentine—after the usual fashion of powder colors—the color should be ground a long time with a glass muller until it takes the form of a velvety paste, when it may be diluted with tinting or lavender oil or with turpentine, and used in washes as delicate or as heavy as desired.

It has been said that these colors should always be laid with heavy washes and that if a light tone of any color be desired it should be obtained by mixing with matt white; my experience has proved this practice to